BOME VERSES By Helen Hay, 18mo, pp. 72. Chicago and New-York: Herbert S. Stone & Co.

There is nothing more engaging about Miss Hay's verse than its originality. The tone is unforced. Not only in its brevity, but in the fulness and freshness of each note struck within its scale, this collection of poems impresses us as having formed itself naturally, out of sincere feeling and a spontaneous impulse to say something, rather than out of any love of metrical exercises for their own sake. Such an unpremeditated strain is always rare, but it is rarest of all in first books of poetry, which give us, as a rule, small substance and much art. Miss Hay has art, but she also has emotion, and a sensitive, imaginative way of looking at things. Hence her themes-derived in the first place from a sympathetic outlook upon life and nature, and from an eager appreciation of the beauty in both-supply not only the occasion but the vitality of her verse, and she secures a perfect unity of matter and style. Witness the following poem, which seems to us to reach a high level in its fusion of a felicitous idea with vividly pictorial language:

MIST.

Mist on the sea; like a great bird's pendulous wing. Broken and hushed, it trails on the face of the

Down comes the sun, a red shot from a merciful Burning its heart with a swift death as an end to the pain.

The pervading mood of the book is not inaptly illustrated by this poem, with its quick response to the sweet melancholy underlying so many of nature's loveliest phenomena. Such a mo embraces, obviously, a multitude of keys. With Miss Hay it seems to provoke an intonation which, if melancholy, is at the same time tender and without too urgent pathos. Thus in the lines addressed "To B. D." there is disclosed a consciousness of the burden of mystery, but no surrender to bitterness in its presence.

Broad-browed beneath a cloud of dusky hair. Her eyes are midnight seas that never sleep. But see beyond the duil world's heavy air The mystery of ages buried deep.

The faint, sweet shadows trembling round her mouth

mouth
Lighten with youth and love the Sphinx's face.
And as she moves a soft wind from the south
Floating, flower-laden seems, so sweet her

Aloof she stands from idle mirth and tears,
And keeps the white sails of her spirit furied.
Altho' a girl, pure from the stain of years.
An ancient Egypt, smiling at the world.

In the same spirit of sevenity, at once poignant in its clear recognition of the tragedy in the subject and impersonal in its resignation to the futility of speculating about its last significance, the "Trees of the Wilderness" is

The great bleak trees stand up against the sky.
Lifting their naked arms in ceaseless prayer
To the unpitying heavens that they might die.
Rather than drag their weary lives out there.

Thre' starless nights the untold hours wear on.
All awful phantom shapes affright the wood.
And morning light but brings the unwinking

To torture with its glare their solitude. In those grim wilds no sweet-voiced bird will

No flowers will bloom within such trackless

Nor is there trace of any living thing, Save those gaunt giants, holding up their hands.

And when they fall, still round the unknown

Howls the rough wind, till in the common ground

They end the life which is, and yet is not,
A riddle where no meaning shall be found.

From the examples we have cited it will be seen that Miss Hay is sure and eloquent in her choice of epithets. On occasion her easy command over verbal color leads to a touch brilliant but not absolutely convincing. The occasions, however, are few in number, so few that they are scarcely perceived, and the reader's confidence in her discreet use of her vocabulary remains unshaken. She draws upon it not only with taste, but with feeling. It is rich, and the warm picturesqueness which it communicates to the verse makes one think, sometimes, of Rossetti's jewelled, glowing lines. What is most important of all. Miss Hay seizes by instinct the music in a phrase, and her verse is genuinely lyrical. This, which is delightful enough in her treatment of the more elastic forms, is peculiarly pleasing in her sonnets. The vain efforts of scores of our contemporary singers have prepared us to expect inertia in that fateful collection of fourteen lines, yet we find a remarkably lyrical note in Miss Hay's sonnets, especially in the following:

A WOMAN'S PRIDE

I will not look for him, I will not hear I will not look for him, I will not hear My heart's loud beating, as I strain to see Across the rain forlorn and hopelessly. Nor starting, think tis he that draws so near. I will forget how tenderly and dear. He might in coming hold his arms to me. For I will prove what woman's pride can be When faint love lingers in the darkness drear.

I will not ah but should be come to-night, I think my life might break thro' very bliss.

This little will should so be torn apart.

That all my soul might fail in golden light.

And let me die: so do I long for this.

Ah, love, thine eyes! Nay, love—thy heart.

"Days to Come," the delicately passionate "In | comparatively safe. The author has his battles the Mist," the rich, sonorous "Autumn," with its | with cold and hunger, tempest and glacier, but | spirited opening-

The ruddy banners of the autumn leaves Toss out a challenge to the waiting snowsbut these would leave us too little space for two of the most poetic and most beautiful things in the book. The first is this terse but supple poem

WAS THERE ANOTHER SPRING! Was there another spring than this?
I half remember through the haze
Of glimmering nights and golden days
A broken-pinloned birding's note,
An angry sky, a sea-wrecked boat,
A wandering through rain-beaten ways:
Lean closer, jove—I have thy kiss!
Was there another spring than this?

The second, than which Miss Hay has written nothing more spontaneous, more finished, more musical, more haunting, is the poem which fol-

TO DIANE

The ruddy poppies bend and bow, Diane' do you remember? The sun you knew shines proudly now, The lake still lists the breezes yow. Your towers are fairer for their stains, Each stone you smiled upon remains. Sing low-where is Diane? Diane! do you remember?

I come to find you through the years.
Diane! do you remember?
For none may rule my love's soft fears.
The ladies now are not your peers.
I seek you thro' your tarnished halls,
Pale sorrow on my spirit falls.
High, low-where is Diane?
Diane! do you remember?

I crush the poppies where I tread.

Diane' do you remember?
Your flower of life so bright, so red—
She does not hear—Diane is dead.
I pace the sunny bowers alone.
Where naught of her remains but stone.
Sing low—where is Diane?
Diane does not remember.

We relinquish the book with a keen sense of its quiet strength, its individuality and its pure But the passion is there, and the work stands | the machinery with which they were lifted and | from the present centres of trade and populaout with a certain fine quality, a certain grave placed on board the ship. Apparently they I tion. He gives much practical advice as to out.

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learn quickly what to do with machinery. But fit, and useful precautions for a journey to the they are not as vigilant as they might be in the gold fields. preservation of the conveniences of civilization. Lieutenant Peary left his hut, a comfortable work of an historical enthusiast, whose affair, to an Esquimau family, but they soon allowed themselves to be burned out of house and home. Then they went back to their old but and their traditional oil lamp. Lieutenant Peary's long intimacy with the tribe on Smith Sound has enabled him to make minute observations as to every detail of their lives. They are

I the enlargement of the airship after the failure of the first attempt to leave Dane's Island because of the approach of winter. The rumor that the balloon leaked the second season is widespread. M. Lachambre writes that it was increased. This was done "by adding two zones of silk of treble thickness, thus bringing the cubic measurement of the balloon to about five thousand metres." Its previous capacity was about forty-five hundred cubic metres. The result of the addition, according to M. Lachambre, was an increase in the ascending power of nearly three hundred kilometres." After the adthe whole record of his past explorations. The dition had been made to what might be called most impressive suggestion they convey is that | the waist of the balloon, "the outer envelope We would like to quote also the melodious arctic adventure, if properly undertaken, is was revarnished inside and out," and was sent would carry ballast to the amount of seventeen hundred kiles, and that at the very least b would keep up for thirty days. But the time could be extended by sacrificing one part of weight after another, so that it was hoped the voyage could be extended to fifty days if necessary, without danger of having to sacrifice any food or indispensable apparatus of the expedierto he has not been successful in storing sup- tion. In order to make sure of the tightness of plies on the "Great Ice" of Greenland so as to the balleon, strips of light material were satufind them again. The frightful storms cover up rated with acetate of lead, which blackens in or carry away every mark that he sets up, and | contact with sulphuretted hydrogen gas, and every part of the balloon above the "equator" was tested after inflation. In this way all leaks, even the smallest, it is claimed, were found and reason why in course of time, and no long time stopped. While this work was in progress, and either, supplies should not be stored in the loe | before it was completed, the leakage was found at frequent intervals along the whole route from | to be about thirty cubic metres a day, or one Smith Sound to the north coast. In connection and one-fourth cubic metres an hour. After the repairing was done, it is supposed that this waste ceased, but, in fact, no direct assertion is made by M. Machuron that this was the case. Greenland. It must flow like a glacier, and yet He merely gives the date on which the work was completed. His expert description of the buoyflow, somebody will possibly rediscover Lieu- ant departure of the balloon, however, is reas-

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